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Opera Ireland

Cinderella

La Cenerentola

Gioachino Rossini

22, 24, 26, 28 & 30 April 2006 at The Gaiety Theatre



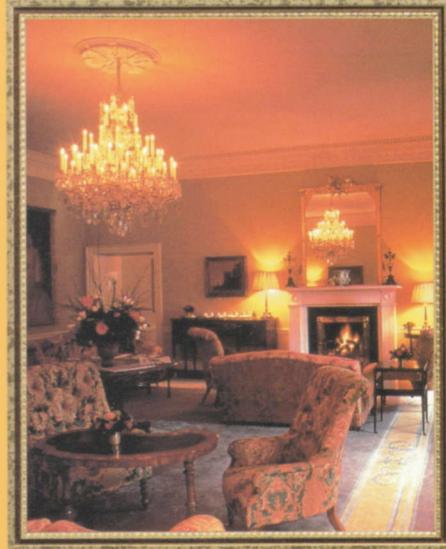
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Opera Ireland

presents

Cinderella

La Cenerentola

Gioachino Rossini

Sung in Italian with English Surtitles

CONDUCTOR

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DIRECTOR & SCENIC DESIGNER

Thaddeus Strassberger

COSTUME DESIGNER

Mattie Ullrich

LIGHTING DESIGNER

Thomas Märker

ASSISTANT DIRECTOR

Carolin Steffen

ASSISTANT SCENIC &

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Justine Doswell

ASSISTANT CHOREOGRAPHER

Dearbhla Collins

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Opera Ireland Chorus (*Chorus Master: Cathal Garvey*)

Gaiety Theatre, Dublin

22, 24, 26, 28 & 30 April 2006

There will be a 20 minute interval after Act I

Surtite Translation

Brian Fitzgerald

by arrangement with the Royal Opera, Covent Garden

Cenerentola image by PJ Lynch



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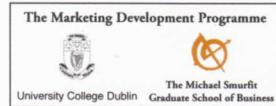
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Opera Ireland

presents

Cinderella

La Cenerentola

Gioachino Rossini

Don Ramiro:

Paul Austin Kelly

Dandini:

Sam McElroy

Don Magnifico:

Eric Roberts

Clorinda:

Eimear McNally

Tisbe:

Sandra Oman

Angelina:

Luisa Islam-Ali-Zade

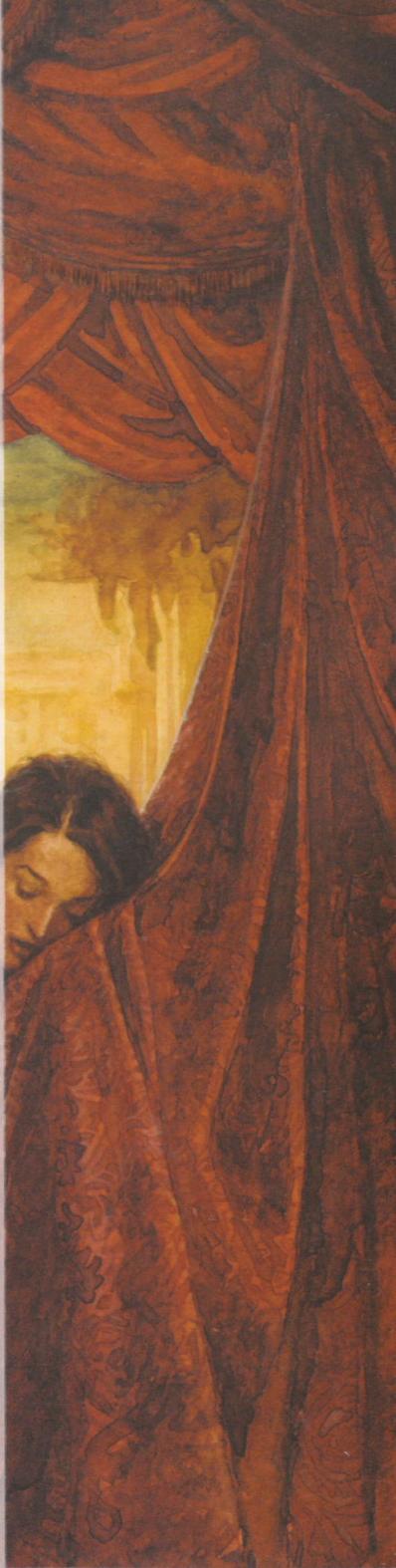
Alidoro:

Paolo Pecchioli

La Cenerentola was first performed at Teatro Valle in Rome on 25 January 1817.

The first Dublin performance was at the Theatre Royal on 22 February 1836.

The first DGOS production was at the Gaiety Theatre on 3 April 1972.



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La Cenerentola – *the plot at a glance*

Prince Ramiro, is looking for a bride, and he sends his tutor Alidoro out disguised as a beggar to assess the suitability of the young women of the realm. At the home of Don Magnifico, the tutor is impressed by the simple goodness of the kitchen maid Angelina. Angelina, who is known as Cenerentola, is the stepdaughter of Don Magnifico, whose ill treatment of her is abetted by his uppity daughters Tisbe and Clorinda. The stepsisters are in a state of high excitement as they await the arrival of the Prince.

Ramiro enters, disguised as his own valet, and falls in love at first sight with Cenerentola. The valet Dandini, dressed in the Prince's clothes, arrives with a retinue of attendants and is fawned over by the stepsisters. He invites them all to a ball at the palace; but, for Magnifico and his daughters, the 'all' does not include Cenerentola. Indeed, Magnifico goes so far as to tell Alidoro that his third daughter is dead. When they have gone, Alidoro produces some splendid jewelry and a beautiful gown, then escorts Cenerentola to the ball.

At the palace, Dandini makes the most of his role as 'Prince'. He appoints Don Magnifico master of the royal wine cellar and cons the stepsisters into shooting themselves in the foot again and again as they alternately make up to and disdain the wrong men. Cenerentola arrives and captivates Ramiro all over again. Before she leaves, she hands him one of the twin bracelets given to her by Alidoro. The next day, when a storm forces Prince Ramiro to seek shelter in Don Magnifico's house, he recognises the bracelet on the serving maid's wrist. To the horror of Magnifico and his outraged daughters, Ramiro announces that Cenerentola will be his bride. Cenerentola ascends the throne and graciously forgives Magnifico and her now deflated step-sisters.

Angelina, who is known as Cenerentola, is the stepdaughter of Don Magnifico, whose ill treatment of her is abetted by his uppity daughters Tisbe and Clorinda.



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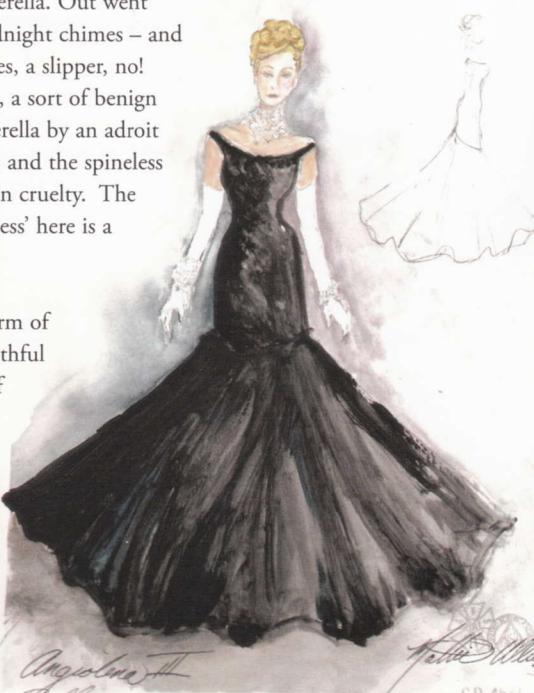
Rossini and his librettist Jacopo Ferretti went even further in stripping away the trappings of a traditional pantomime Cinderella. Out went the fairy godmother, the wicked stepmother, the midnight chimes – and the glass slipper.

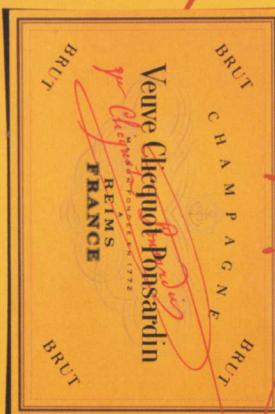
Not a Pumpkin in Sight!

You won't find any pumpkins or, for that matter, mice or fairy spells in Rossini's setting of the Cinderella story. Like other Italian composers of his generation and after, he generally eschewed the three Ms so beloved of contemporaries north of the Alps: magic, mythology and mysticism. True, Rossini did set the sorcery-ridden *Armida* later in the same year as he composed *La Cenerentola*, but that was an exception; and it is a fact that the supernatural elements found in the operas of Hoffmann, Spohr, Weber and their successors had little or no part in *ottocento* Italian opera. Besides, the stage of Rome's Teatro Valle was neither large enough nor sufficiently well equipped to handle the transformations and other scenic requirements of a properly staged magic fantasy.

Rossini and his librettist Jacopo Ferretti went even further in stripping away the trappings of a traditional pantomime Cinderella. Out went the fairy godmother, the wicked stepmother, the midnight chimes – and the glass slipper. What, no slipper? No! A bracelet, yes, a slipper, no! Other innovations were a philosopher called Alidoro, a sort of benign agent of providence who achieves as much for Cinderella by an adroit observance of human nature as any fairy godmother; and the spineless Don Magnifico, who outdoes the usual stepmother in cruelty. The stepsisters remain, although the extent of their 'ugliness' here is a matter for directorial decision.

Of course we still have a Prince Charming, in the form of the tenor hero Don Ramiro; and then there is his faithful servant/companion Dandini. Their impersonation of each other, Giovanni/Leporello-like, is a theatrical device readymade for comedy situations. It allows us to witness the husband-seeking stepsisters shooting themselves in the foot again and again as they alternatively make up to and disdain the wrong men. And Dandini delights in bringing the pompous Don Magnifico down a peg or two. The old man's disbelief when the masquerade is finally revealed is a study in buffo stupefaction.





This, together with the bass's wine-drinking scene and his and Dandini's comic duet in Act Two is the very stuff of *opera buffa*.

Ultimately, where the ambience of the opera differs from the pantomime as we know it is in the genius of the composer. A genius that replaces the child-orientated fairy story with a witty and moving adult comedy that falls somewhere between a light romance, albeit with disturbing undercurrents, and a full-blown comic opera. But this work is more than just another *opera buffa*. It is also a study in pathos. Right at the start we encounter Angelina (Cinderella), dowdy and down-trodden stepsister of the bitchy Clorinda and Tisbe, quietly humming a sad little folk ditty to herself. It's a song that will recur throughout the opera, but note how Rossini quickly unsentimentalises it by having it caricatured by the sisters immediately afterwards. And so it goes on, this clever juxtaposing of romantic and comic elements. Indeed, *La Cenerentola* is very much a stepping-stone to the composer's next work, the opera semiseria *La gazza ladra*.

A mere eleven months separate the premieres of *La Cenerentola* and *Il barbiere di Siviglia*, each of which took place in Rome. In between, Rossini had written two further works for Naples, the short-lived *La gazetta* and the hugely successful *Otello*. The choice of the Cinderella story as an operatic vehicle came at rather short notice, something to which the young Rossini was not unaccustomed. When the Roman censors raised objections to the libretto of *Ninetta alla corte*, his opera based on a French comedy and scheduled for performance at the Teatro Valle in January 1817, he and Ferretti turned to the fairy story *Cendrillon* by the 17th century French writer Charles Perrault. This had already been used by two other composers; Nicolas Isouard's *Cendrillon* was first heard at the Opéra-Comique in Paris in February 1810 and Stefano Pavesi's *Agatina, o La virtù premiata*, the immediate inspiration for Ferretti's libretto, at La Scala, Milan in April 1814.

The librettist delivered his work in instalments, starting on Christmas Day 1816. Rossini, who was lodging with the impresario Cartoni, set it as it came and completed the score in just twenty-four days. Mind you, he borrowed the overture previously written for *La gazetta* and sub-



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contracted the writing of the *secco* recitative as well as a short chorus and a couple of arias for lesser characters to a local composer, Luca Agolini. He also lifted the second half of Almaviva's "Cessa di più resistere" from *Il barbiere* and gave it to Cenerentola as the "Non più mesta" section of her final rondo, where it is now so firmly located that it comes as a shock on the rare occasion when some enterprising tenor includes it in a production of the earlier opera. In 1821, at the behest of the baritone Carlo Moncada, Rossini replaced Agolini's aria for Alidoro with a new bravura piece, "La del ciel nell'arcano profondo".

The opening night of *La Cenerentola* took place at the Teatro Valle on January 25, 1817. The title role was created by Geltrude Righetti-Giorgi, who had also been the first Rosina in *Il barbiere*, and her Ramiro was Giacomo Guglielmi. Giuseppe de Begnis was Dandini and Don Magnifico was sung by Andrea Verni, each of whom had taken the equivalent role in Pavesi's opera at La Scala in 1814. There were more than the usual number of stage accidents at that opening performance and the Roman audience, as it had been at the premiere of *Il barbiere* the previous February, was inclined to be hostile. But Rossini had confidence in his creation, and rightly so, for it soon achieved widespread popularity and for quite a long time outstripped *Il barbiere* in popularity.

La Cenerentola quickly made its way around the Italian opera houses and was soon receiving productions abroad. Barcelona heard it in 1818, London in 1820, Paris in 1822, Berlin and Moscow in 1825, Buenos Aires and New York the following year. The opera had its first Dublin performance at the Theatre Royal in 1836 and it continued to flourish right through the 1840s and '50s. Like most of Rossini's comic output, *La Cenerentola*'s popularity rapidly declined after the composer's death in 1868 – his serious works had vanished even earlier – and it didn't really pick up again until it was revived, mainly for Conchita Supervia, in the late 1920s.

Leading mezzos who have undertaken the title during the past thirty years include Giulietta Simionato, Teresa Berganza, Agnes Baltsa and Cecilia Bartoli, whose father Angelo Bartoli sang Radames in *Aida* with DGOS in 1961. Two of today's leading Cenerentolas are Dubliners: Alison Browne and Ann Murray.



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By the time he was fifteen he had learned to play violin, horn, and harpsichord and had often sung in public, even in the theatre, to earn some money.

Rossini on the Lyric Stage

La Cenerentola, which had its premiere at Teatro Valle in Rome in January 1817, was the twentieth of Rossini's thirty-nine works for the lyric stage. His first, an opera called *Demetrio e Polibio* he had composed when he was fourteen, had been given at the same venue in May 1812.

Born in Pesaro on 13 November 1792, Gioachino Rossini was the son of a trumpeter and a comprimaria soprano and he spent much of his childhood in the theatre. Though a lazy student, the young Rossini found it easy to learn to sing and play. At the age of fourteen he entered Bologna's Philharmonic School, where he composed the afore-mentioned *Demetrio*, an *opera seria* that had to wait another six years before it was eventually staged in Rome. By the time he was fifteen he had learned to play violin, horn, and harpsichord and had often sung in public, even in the theatre, to earn some money. When his voice broke and he was unable to continue singing, Rossini became an accompanist and then a conductor. He had already realised the importance of the German school of composition, perceiving the new elements by which Haydn and Mozart had enriched music.

In view of his family background, it was inevitable that Rossini would become involved in the world of lyric theatre. And he entered that world at a time when the public taste for *opera buffa* was in full sway. His first essay in that genre, *La cambiale di matrimonio*, was performed in Venice in 1810 and had a certain success, although his unusual orchestration found little favour with the singers. Back in Bologna again, he gave the cantata *La morte di*



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Didone in 1811 in homage to the famous Mombelli family of singers, and he scored a triumph there with the two-act *L'equivoca stravagante*. The following year, three further short comic operas, or *farse*, were produced in Venice; *L'inganno felice*, *La scala di seta* and *L'occasione fa il ladro*. Also in 1812, Marietta Marcolini, who had already sung in Rossini's operas, recommended the young composer to the committee of La Scala in Milan. It was under contract to them that he wrote *La pietra del paragone*, the opera in which he first made use of the long crescendo effect that would become a regular feature of his work.

By this time Rossini's experience as a composer of opera had given him a solid working knowledge of the business of writing for the theatre. He was beginning to come to terms with the problems imposed by demanding singers and he was now on the threshold of his first major compositions. Following the success of his comic opera *Il signor Bruschino* at the San Moisè Theatre in Venice in 1813, he wrote his first important *opera seria*, *Tancredi*, for the same city's most important theatre, La Fenice. It was an instant triumph, and Tancredi's famous aria "Di tanti palpiti," was whistled all over town. The successful *L'italiana in Algeri* followed in May of the same year, and then it was back to La Scala. Here, with *Aureliano in Palmira* (1814), the composer affirmed his authority over the singers by insisting on them sticking to the ornamentation inherent in his scores rather than improvising their own. *Aureliano* was not a total success, unlike his next La Scala premiere, *Il Turco in Italia* (1814).

Rossini's fame soon spread to Naples, where the reigning impresario was Domenico Barbaia, an erstwhile coffeehouse waiter who, by gambling and running a casino, had amassed a fortune and was now in charge of the two great Neapolitan theatres. Barbaia was well aware of Rossini's growing fame and he went to Bologna to offer him a contract. Impressed by the favourable terms of this contract Rossini did not hesitate to accept. How could anyone refuse a tempting impresario whose mistress was none other than the imposing diva Isabella Colbran? Colbran's first Rossini opera, *Elisabetta, regina d'Inghilterra* (1815) was a triumph. Rossini admired Colbran very much and soon fell in love with her.

The brilliant success of *Elisabetta* prompted an invitation from Rome to spend the carnival season of 1816. The first of Rossini's Rome operas





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was unsuccessful. So was the second, initially; but *Il barbiere di Siviglia* was too good a piece not to succeed, and it quickly recovered from its opening night debacle to become probably the most often performed of all Rossini's operas. *The Barber* was followed by *La Cenerentola* (1817), a work that also uses a contralto for the heroine's role. In between these two comedies came *Otello* (1816), a setting of Shakespeare's play that held the stage until superseded by Verdi's greater opera of the same name. Rossini's next piece, the *opera semi-seria* *La gazza ladra*, was a triumph at La Scala in 1817.

Armida, a work requiring six tenors and a dramatic soprano (Colbran), appeared in 1817. Rossini was now finding interpreters that suited his music. Colbran, the tenor Manuel Garcia, the bass Filippo Galli ("the most beautiful voice in Italy"), and the contralto Benedetta Pisaroni were his usual exponents and carried forward his art of bel canto. *La donna del lago* (based on Sir Walter Scott's poem *The Lady of the Lake*) failed at its premiere in 1819 but soon came into favour. After several more-or-less successful works, he left Naples for Vienna, along with Colbran (whom he had just married), where he met Ludwig van Beethoven. Then he and his wife returned to Venice, where he attempted to crown his Italian career with *Semiramide* (1823). The traditionally-minded Venetians, however, did not understand the astonishing work, his longest and most ambitious to date, so he resolved not to write another note for his countrymen and to leave Italy.

Rossini arrived in Paris in November 1823 and was enthusiastically welcomed in the French capital. At the end of the year, he visited London, where he conducted and sang in concerts with Colbran and met King George IV. Back in Paris, he composed *Il viaggio a Reims* for the coronation of King Charles X. Then came *Le Siège de Corinthe* (1826), a revision of his 1820 *Maometto II*, which was saluted by Berlioz. *Le Siège* was followed by another re-write, *Moïse* (1827) and the French-language *Le Comte Ory* (1828), for which he cannibalised much of the *Viaggio* score. Rossini wrote his final stage work, the five act French grand opéra *Guillaume Tell*, in 1829. Then, at the age of thirty-seven, he said farewell to the world of opera and never again wrote for the theatre during the remaining thirty-nine years of his life.



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An Aladdin's Cave of Theatrical Wonders

The Opera Ireland office in Dublin's Adelaide Chambers is not a very big one, and when all the personnel are present there isn't a lot of room to spare. Imagine then the situation last summer when entries for the European Opera Prize began to arrive. The already small space was suddenly taken over by dozens of three-dimensional stage models, giant cardboard cylinders of set layouts and mega folders of costume designs. It was a veritable Aladdin's cave filled with theatrical magic.

The reason for this office space invasion was the fact that Opera Ireland had been invited to mount the winning entry in this year's European Opera Production Prize. The competition is a collaboration between Opera Europa and the Camerata Nuova in Wiesbaden, an association of friends of opera from business and social circles. It is awarded every two years, and is designed to give young directors and designers the chance to present their interpretations and participate in the renewal of opera, while at the same time perhaps igniting the interest of teenagers and young adults for these traditional repertory operas.

The first award in 2002 went to a production and design of Beethoven's *Fidelio*, which was premiered in Wiesbaden in April of that year. Two years later, the prizewinning entry was a production of Marschner's Gothic-horror opera *Hans Heiling*, which was seen at the Opéra National du Rhin in both Strasbourg and Mulhouse in March 2004.

The work chosen for Opera Ireland's hosting of the competition was Rossini's opera buffa *La Cenerentola*. Applicants were required to submit a production concept that included a content-related explanation of that concept, basic ideas for scenery, props and costumes, the framework of personnel to be involved (chorus, extras etc) and suggestions for adaptations and/or editing. First Prize guaranteed an award of €15,000 as director's honorarium and the staging of the winner's concept as part of Opera Ireland's Spring 2006 season.

Out of a total entry of 95 submissions, the winning entry came from American director and designer Thaddeus Strassberger and costume designer Mattie Ullrich. Tonight, you can enjoy the fruits of their creativity in a brilliant 21st-Century realisation of a comic masterpiece that was first seen in Dublin back in February 1836.





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Biographies



Luisa Islam-Ali-Zade – Mezzo-soprano (Germany) *Cenerentola*

Luisa Islam-Ali-Zade began her career by winning prizes in several international competitions, most notably those in Munich, Stuttgart, Vienna and Montréal. In 1999 she premiered Philippe Hersant's "Paysage avec ruines" with the Orchestre National de Lyon under Yan Pascal Tortelier, which was then dedicated to her by the composer. Her many international opera performances have included Carmen at the Vienna Volksoper and the Salzburg Landestheater; Varvara in *Katya Kabanova* at the Hamburg Staatsoper and at the Opéra Royale de Wallonie in Liège; Thomas' Mignon at Théâtre Capitole de Toulouse and Opéra de Nantes; Cherubino at Théâtre Capitole de Toulouse, Opéra de Nantes and the Mozart Festival in Vienna; Angelina/Cenerentola at the Opera Goteborg, Staatstheater Saarbrücken, Opéra de Toulon and in Bregenz; Despina and Offenbach's Périchole for Opéra Royale de Wallonie in Liège; Zerlina for Opéra de Nantes and Opéra de Toulon and Fyoder in *Boris Godunov* in Toulouse. In concert she has performed in many international venues such as Madrid, Stuttgart, Munich and the Philharmonie in Berlin.



Paul Austin Kelly - Tenor (USA) *Don Ramiro*

Irish-American tenor Paul Austin Kelly, a native of upstate New York, last appeared with Opera Ireland as Don Ottavio in 1990. He has sung the most demanding *bel canto* roles at major opera houses around the world, including the Bavarian State Opera, La Scala, Milan; the Metropolitan Opera, New York; New York City Opera; New Israeli Opera; Opéra de Monte Carlo; Teatro San Carlo, Naples; and the Rome Opera. He has also appeared at the Edinburgh, Glyndebourne and Pesaro Festivals. His recordings include *La romanesca*, *Zoraida di Granata*, *L'Esule di Granata*, *Rossini - Three Tenors*, *Cendrillon* and *Notturno - Music for the Night* (Opera Rara), *Der Stein der Weisen* (Telarc) and two volumes of Rossini *Cantatas* (Decca). Current and recent engagements include Elvino *La sonnambula* for Opera Holland Park, Rinaldo *Armide* at the Buxton Festival, Tamino for the Oxford Philomusica, Almaviva for the Royal Opera, Covent Garden, and Florida Grand Opera, Don Ramiro for Kentucky Opera and Selimo *Maometto Secondo* at the Concertgebouw.

Sam McElroy – Baritone (Ireland) *Dandini*

Cork-born Sam McElroy's previous Opera Ireland roles include Don Giovanni, Sharpless, Yeltsky, Rossini's Figaro and Harry Heegan in Turnage's *The Silver Tassie*. He has also performed with OTC and he represented Ireland at the 1999 BBC Cardiff Singer of the World. He has sung Massenet's Lescaut at Opéra Monte-Carlo and Kuligin in *Kat'a Kabanova*, Fourth Squire in *Parsifal* and Le Mari in Offenbach's *Le mari à la porte* at the Paris Bastille. He has appeared in Gothenburg and Cagliari as well as at festivals in Gattières, Nice, the Île de la Réunion and Montepulciano. His repertoire also includes Tchaikovsky's Tomsky, First Boatman in *A Village Romeo and Juliet*, Ford in Verdi's *Falstaff* and Danilo in a coast-to-coast USA tour of *The Merry Widow*. He recently sang in the world premiere of Birtwistle's *Io Passion* at the Aldeburgh and Bregenz Festivals. Future plans include Marcello, Silvio and Mozart's Count at Den Jyske Opera as well as Schubert's *Winterreise* in Århus and Copenhagen.



Eimear McNally – Soprano (Ireland) *Clorinda*

Eimear McNally made her Opera Ireland debut as Annina in last season's *La traviata*. A native of County Dublin, she graduated with a B.Mus honours degree from UCC in 1997. A multiple Feis Ceoil prizewinner, she gained a Masters in Music Performance with Dr Veronica Dunne at the RIAM in 1999. Having made her debut with the RTÉ NSO under Alexander Annisimov in 1999, she moved to Munich where, in 2001, she completed a two-year Professional Studies Certificate course at the Richard Strauss Conservatory. Now based in Munich, her recent opera roles include Rossini's Clorinda, Mozart's Blondchen (Pasinger Fabrik and Prinzregenten Theater, Munich), Ninetta in *La finta semplice* (Ekhof Theatre Festival), Ninfa in Monteverdi's *Orfeo* (Deutsche Oper am Rhein, Dusseldorf), Flora in Britten's *The Turn of the Screw* (Vereinigten Bühnen Graz Theatre, Austria), and Musetta in *La Bohème* for Opera Theatre Company. Other roles include Belinda in Purcell's *Dido and Aeneas*, Nannetta in Verdi's *Falstaff* and Adele in Strauss's *Die Fledermaus*.





Sandra Oman – Soprano (Ireland) *Tisbe*

Sandra Oman, a regular performer with Opera Ireland, was most recently heard as Flora in *La traviata*. She studied at the DIT Conservatory with Edith Forrest and Alison Young, with Graziella Sciutti in London, Carlo Bergonzi in Sienna and Conor Farren in Dublin. She has performed in Ireland, UK, USA, Faroe Islands and Poland with Opera Ireland, Co-Opera, Holland Park Opera, Opera in the Open and Opera Interludes (UK). She sang Mozart's Susanna for Cork 2005 and for Lyric Opera at the NCH, where she has also appeared as Musetta, Gilda and Liu with the same company. Other operas in her repertoire include *Così fan tutte*, *Carmen*, *Die Fledermaus*, *Albert Herring*, *Nabucco*, *Aida*, *Macbeth*, *Madama Butterfly*, *Suor Angelica*, *Die lustige Witwe*, *Hansel and Gretel*, *La Bohème*, *Don Carlo*, *Pagliacci*, *Idomeneo*, *L'elisir d'amore* and *Norma*. Two years ago, the Vocal Heritage Society awarded her the Margaret Burke-Sheridan Medal for her contribution to opera in Ireland. Future engagements include Despina and Mimi for Co-Opera.



Paolo Pecchioli – Bass (Italy) *Alidoro*

Italian bass Paolo Pecchioli has been a regular performer at major opera houses since 1992. His repertoire includes Verdi's Walter *Luisa Miller*, Ramfis and King *Aida*, Silva *Ernani* and Ferrando *Trovatore* and the title role in *Attila*; Rossini's Assur in *Semiramide*, Basilio, Bartolo, Don Prudenzi *Viaggio a Reims*, Mustafà *L'italiana in Algeri* and Orbazzano *Tancredi*; Mozart's Figaro, Leporello, Masetto and Alfonso; Puccini's *Talpa* *Tabarro* and *Colline*; Rodolfo *Sonnambula*; Giorgio *Puritani*, Raimondo *Lucia di Lammermoor*, Dulcamara *L'elisir d'amore*. He has also sung Cardinal Campeggio in Saint-Saëns *Henry VIII* opposite Montserrat Caballé at the Liceu in Barcelona (now on DVD, as is his King in Zeffirelli's *Aida* from Busetto) and the title role in *Don Pasquale*. In 2000 he made his American debut as Gaudenzio in *Il Signor Bruschino* at Carnegie Hall and sang Alidoro in Washington in 2004. He has sung with many famous conductors such as Riccardo Chailly and Carlo Rizzi and worked with eminent directors including Cristina Mazzavillani Muti and Dario Fo.

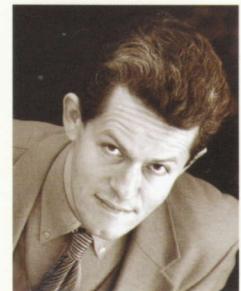
Eric Roberts – Baritone (UK) *Don Magnifico*

Eric Roberts, who last appeared with Opera Ireland as Alfonso in *Così fan tutte* in 1993, studied at the RNCM in Manchester. He has appeared with all the leading British companies in a varied repertoire which includes Papageno *Die Zauberflöte*, Guglielmo and Don Alfonso *Così fan tutte*, Falke *Die Fledermaus*, Shelkalov *Boris Godunov*, Bartolo *Il barbiere di Siviglia*, Jupiter *Orpheus in the Underworld*, Sir Robert Cecil *Gloriana*, Mr Gedge *Albert Herring*, Mayor *Christmas Eve*, La Rocca *Un giorno di regno*, Don Andres *La Périchole*, Jack Point *The Yeomen of the Guard*, Lord Chancellor *Iolanthe* and Sir Joseph Porter *HMS Pinafore*. Appearances abroad include Bartolo (Brisbane), Onegin (Omaha), Elder Son *The Prodigal Son* (La Fenice), the baritone roles in *Death in Venice* (Antwerp), Major General *The Pirates of Penzance* (Vancouver), Faninal *Der Rosenkavalier* (Spoleto) and Don Magnifico *La Cenerentola* (Opera Zuid, Frankfurt and Opera Theatre Company). Future plans include Ko-Ko (ENO), Dulcamara *L'elisir d'amore* (Grange Park) and Don Magnifico (Frankfurt).



Laurent Wagner (France) Conductor

Laurent Wagner, who has previously conducted *Salomé*, *Katya Kabanova*, *Fliegende Holländer*, *Norma*, *Jenůfa*, *Orfeo ed Euridice* and *Imeneo* for Opera Ireland, is principal conductor of the RTÉCO. Born in Lyon, he studied piano, bassoon, harmony and chamber music there before joining the Kapellmeister class of Professor Österreicher in Vienna in 1982. He built up a large repertoire as Kapellmeister at various German opera houses, including contemporary works (world premiere of the Hiller/Ende *Pied Piper of Hamelin*, D'Argento's *The Voyage*). As General Music Director of the Saar State Opera in Saarbrücken, he programmed and performed works like Messian's *Turangalila* Symphony, Schoenberg's *Moses und Aron* and Berg's *Wozzeck* and *Lulu*. He also conducted Berg's complete orchestral works. His main interests are the German symphonic repertoire and German and Italian opera. Besides his post with the RTÉCO and as Opera Director in St Gallen, he works regularly as guest conductor, mainly in Europe, although he has also conducted in Tokyo, Beijing and São Paulo.





Thaddeus Strassberger (USA) Director & Scenic Designer

This production of *La Cenerentola* was Thaddeus Strassberger's winning entry (direction and set design) in the 2005 European Opera Directing Prize. He recently directed *Rigoletto* for Opera Colorado and re-staged Tannenbaum's Badisches Staatstheater production of Michael Nyman's *Man and Boy: Dada* for the National Theatre in Prague. In 2006 he also directed and designed *Die Zauberflöte* in Salt Lake City. He has designed *The Turn of the Screw* in Colorado, *Chess* in Oklahoma, *Don Giovanni* and *La Bohème* in Philadelphia, Mozart's *Figaro* in Springfield, *L'incoronazione di Poppea* and *Venus and Adonis* in Bloomington and the New York City premiere of Hans Krasa's *Brundibar* at the historic Henry Street Playhouse. Elsewhere he has directed and/or designed productions of *Lucia di Lammermoor*, *Giulio Cesare*, *Peter Grimes* and Puccini's *Trittico* in places such as Chiari, Lucca and Santa Fe. Strassberger gained early experience as assistant director at the Naples San Carlo, the Venice Fenice and other Italian houses. In the USA he has also worked in Houston, Pittsburgh and Michigan among others.



Mattie Ullrich (USA) Costume Designer

Mattie Ulrich, who is making her European debut with Opera Ireland's *La Cenerentola*, shared the 2005 European Opera Directing Prize for her collaboration with director and designer Thaddeus Strassberger on this production, her fourth collaboration with him. Born in California, Mattie Ullrich moved to New York City in 1996 where she works as a freelance costume designer. She has spent a major part of her career designing cutting edge theatre in New York City, working on over a hundred projects in New York and across the USA. Her diverse repertoire includes film, opera, theatre, musicals, dance, television and print. Past operas include *Rigoletto* (Opera Colorado), *Don Giovanni* (Philadelphia Opera Theater), *La Bohème* (Philadelphia Opera Theater) and *The Magic Flute* (Music Academy of the West). Her upcoming film, *Year of the Fish*, will be featured at the 2007 Sundance Film Festival. Mattie Ullrich received her BFA in costume design from the performing arts conservatory at North Carolina School of the Arts.

Carolin Steffen (Germany) Assistant Director

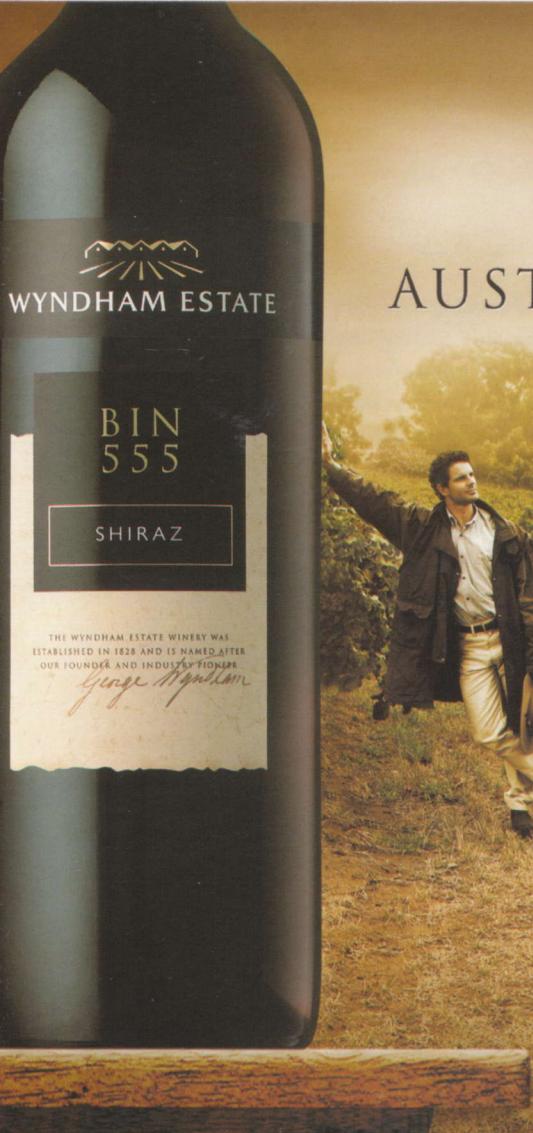
Born in 1976 in Gelsenkirchen, Carolin Steffen is a qualified ladies' tailor. She graduated in 2000 from the Ruhr University in Bochum, in Theatre, Film & Television and German Studies. Her practical experience includes choreographing *Cabaret* in 1996 and directing *Frühlings Erwachen* in 1999. Following a period of training in the Drama Department of the Schillertheater, NRW, she was engaged from 1999 to 2005 at the Musiktheater im Revier, Gelsenkirchen, as Assistant Director and Stage Manager. Here she has worked on a varied repertoire including Mozart's Da Ponte operas and *Die Zauberflöte* with Dietrich Hilsdorf, *Rigoletto* with Immo Karaman, *Fidelio* with Gabriele Rech and *Parsifal* with Rosamund Gilmore. Carolin Steffen has worked on several occasions with Dieter Kaegi in Gelsenkirchen and elsewhere, including Theater Lübeck, Opera Ireland (*Eine florentinische Tragödie* and *Gianni Schicchi*) and Opéra Royal De Wallonie, Liège. Recently she has worked with Joachim Rathke on *La traviata* in Dublin and Aachen and has also worked as revival-director in Münster.



Madeleine Boyd (UK) Assistant Costume Designer

Madeleine trained at Central St Martins College of Art and Design and graduated in 2001. Her recent designs include *The Business of Murder* for Theatre Royal, Bury St Edmunds and tour; Dvořák's opera *Vanda* for the Bloomsbury Theatre, London and *True Stories* at the Drill Hall Theatre, London. She regularly assists the designer Kevin Knight on numerous international opera productions at venues including La Scala, Milan; La Fenice, Venice; Wexford Opera Festival; Garsington Opera Festival, Teatro Nacional Sao Carlos, Lisbon and Vlaamse Opera, Antwerp. Also, in America, Lyric Opera, Chicago; Spoleto Opera Festival; Chicago Opera Theater and Central City Opera, Denver. Madeleine Boyd is currently designing *Rhymes, Reasons and Bomb Ass Beatz* for the Oval House Theatre, London.





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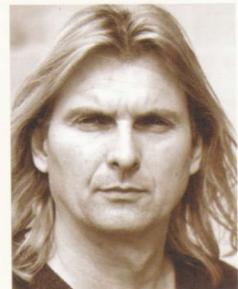


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Thomas Märker (Germany) Lighting Designer

Thomas Märker has been head of the lighting department for the Hessen State Theatre in Wiesbaden since 1998, where he has artistic and administrative responsibility for up to 25 productions in a season. He organises the lighting requirements for the International Maifestspielen in Wiesbaden, an event that features important artists from all over the world, and is responsible for the planning and realisation of international guest performances by the Wiesbaden ballet company abroad in places as far away as Tokyo and Osaka. Since 1998 he has also worked as a freelance light designer for the High School of Music and Acting in Frankfurt. Outside Germany, he has created lighting designs for *Carmina Burana*, *Cavalleria rusticana* and *Tosca* in Bergen in Norway, and *Wozzeck* in Tel Aviv. Last year he was lighting and technical designer for an open-air production of *Tosca* in Las Palmas. This summer he will be responsible for the planning and conceptual development of an open-air festival on a floating stage in South Germany.



Dearbhla Collins (Ireland) Répétiteur

Dearbhla Collins, who previously prepared *Jenifa* and *Imeneo* for Opera Ireland, is a highly regarded solo pianist, chamber musician and vocal coach who has performed throughout Europe and in Japan and the USA. She studied at the RIAM in Dublin with Sheila McCabe and John O'Conor, at the Hochschule für Musik und darstellende Kunst in Vienna, and with Boris Petrushansky in Italy. She was RTÉ Musician of the Future in 1987 and has won awards at the Palm Beach Invitational Competition (1993) and the AXA Dublin International Piano Competition (1991 and 1994). In recent years she has specialised in the song repertoire, partnering singers like Bernadette Greevy, Regina Nathan, Franzita Whelan, Detlef Roth, Lynda Lee and Sam McElroy. She is the vocal coach and a piano teacher at the RIAM and has also worked with Opera Theatre Company and Welsh National Opera. In 1998 she recorded a CD, *Romancing Rebellion* with Kathleen Tynan, and last year directed the Dublin Hugo Wolf Festival.



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THE IRISH TIMES

Cathal Garvey (Ireland) Chorus master

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999 and has since worked on over thirty operas including, *Aida*, *Lady Macbeth of Mtsensk*, *Flying Dutchman*, *Silver Tassie*, *Don Carlo*, *Carmen*, *Queen of Spades*, *Andrea Chenier*, *Jenůfa*, *Rigoletto* and *Orfeo ed Euridice*. Born in Cork, he studied violin and piano at the Cork School of Music, completed a Masters Degree in Conducting at UCC and did two years of further study at Moscow Conservatory. He is Principal Conductor of the Dublin Orchestral Players and Musical Director of Dun Laoghaire Choral Society. He has also conducted the NSO, the RTÉ Concert Orchestra, the Orchestra of St. Cecilia, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque Players and the RIAM Wind Ensemble. He conducted IORC's *Me and My Girl*, *Oliver* and *Oklahoma* in Cork and Dublin, and *Broadway Classics* in the NCH. He has also acted as Chorus Master and Assistant Conductor for Opera South, Lyric Opera, and Anna Livia Opera.



Liz Roche (Ireland) Choreographer

Awarded the Bonnie Bird Choreographic Award 2001 (UK) and the Peter Darrell Award 2000 (UK), Liz is a co-founder of Rex Levitates Dance Company (Jayne Snow Award 2002) and has choreographed 7 full length works to date for the company, performing in festivals in Ireland and Europe and Asia. In 2004, Liz was invited to make a new full length choreography for The National Ballet of China in collaboration with Rex Levitates, performing in the Meet in Beijing Festival. Future productions include "The All Weather Project", a highly innovative site specific work for the Docklands Festival 06. Opera choreographies include: *Semiramide* for the Gran Teatre Liceu Barcelona 05 & Rossini Opera Festival 03 in Pesaro, Italy, *Aida* for the National Opera of Korea in Seoul 2004, and *Lucio Silla* and *Axur Re d'Ormus* for the Opernhaus Zurich 03, *Don Carlos*, *Andrea Chenier*, *Lady Macbeth of Mtsensk*, *Queen of Spades*, *Aida* and *The Silver Tassie* for Opera Ireland and *l'Altro Mondo* for Opera Machine.



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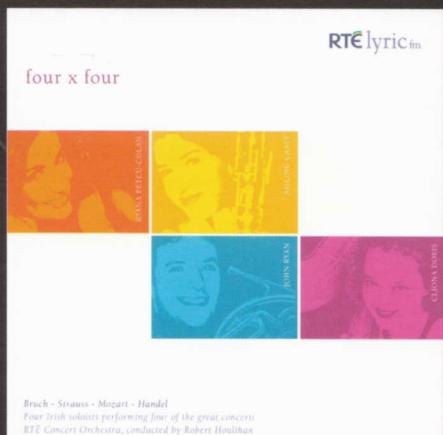
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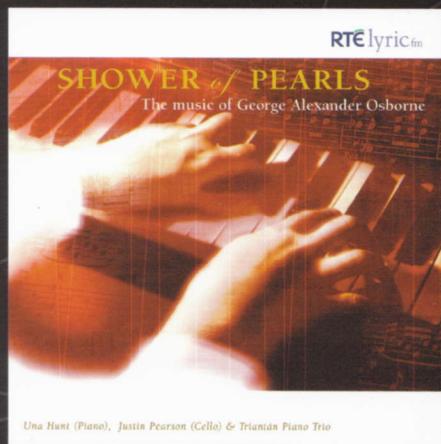


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(Previn)

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Gaiety Theatre Box Office: 00 353 1 6771717 (booking fees will apply for telephone transactions)



THE IRISH TIMES

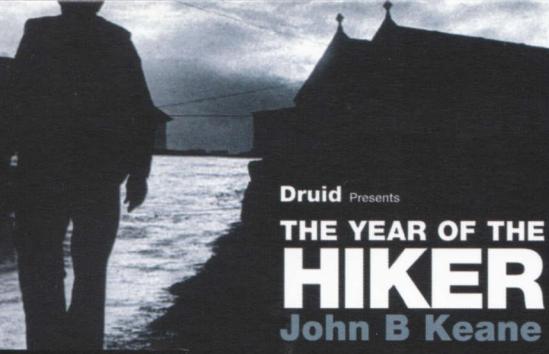


Friends

Wilson Graham
Cecily Grant
Patrick Groarke
Peter & Moira Haden
Noreen Hamilton
Dick Hanrahan
Philomena Hanratty
Anthony & Clair Harpur
Anne Harrington
Roger & Mimi Hatfield
Marnie Hay
Liam & Eithne Healy
Maura Hegarty
Michael Hensey
Denis Hickey
Pamela Jean Hickey
Aideen Higgins
Noel Hillis
Joseph C. Hogan
Sean Hogan
Noel Horgan
M.P. Hughes
David Humphries
Henrik Iversen
Celia Jackson
Anne Marie James
Breda Jennings
Natasha Souter Johnston
Michael Jordan
Brian & Peggy Joyce
K.W.S. Kane
Regina Kealy
Mary Keane
Max Keane
Rachel M Keane
Brian Kearney
Miriam Kearney
Marguerite Keenan

Patricia Kelleher
Barbara Kelly
Elaine Kelly
Fidelma Kelly
Patricia B. Kelly
Patricia Kelly
Paul Kennan
Brendan Kennedy
June Kennedy
Majella Kennedy
Joan M. Kenny
Noel Kenny
John Keogan
Rhona Keogh
Liam King
Dermot Kinlen
James & Ita Kirwan
Rita Kirwan
Daniel Kitchen
Aisling De Lacy
Pat Laffan
Barbara I. Law
David Lawlor
Conor Lawson
Maureen Lemass
Donal & Helen Linehan
Michael Lloyd
Breda Logan
Kenneth Lucas
Martin Lyes
Catherine Lynch
Maria Lynch
Deirdre Lyons
Gerald Lyons
Joan MacCarthy
W.A.L. & J. MacGowan
Carmel MacHale
Tony Macken

Eithne MacManus
Anne Madsen
Paul Magnier
Martin Maguire
Bryan Maher
Michelle Malone
Yvonne Malone
Anthony & Joan Manning
Annette McAleer
Mary McAnaney
Catherine McBrinn
Mary McCarthy
George McCaw
Michael McClintock
James J. McCormack
Angela McCrone
Brendan McEneaney
Aidan McGowan
John McGrane
Frank McGuinness
Kevin McGuinness
Monica McHenry
Barbara McKenna
Justin McKenna
Felim McLaughlin & Sonya
McGuinness
John & Liz McManus
T.B.H. McMurry
Fergal McNamara
Terry Meagher
C H B Mee
Patricia Mellon
Stephen & Barbara Mennell
Michael & Triona Moloney
Michael Moloney
Luke Mooney
John Moore
Michael & Eileen Moore



Druid Presents

THE YEAR OF THE HIKER John B Keane

What happens when a man, without a word or gesture, walks out on his wife and young family? And what happens when that same man, twenty years later, walks back?

The Year of the Hiker is the last in the Druid Keane Trilogy (Sharon's Grave and Sive both played to full houses at the Gaiety Theatre) and features a stellar Irish cast.

'The theatrical coupling of John B Keane and Druid... has yielded extraordinary riches'

The Irish Examiner

Directed by
GARRY HYNES

Designed by
FRANCIS O'CONNOR



MON 22 MAY - SAT 17 JUN 2006

MONDAY - FRIDAY 8.00PM SATURDAY 3.00PM & 8.30PM

Tickets from €15.00 - €37.50

The Staff

| | |
|-------------------------------|--|
| Directors | Denis Desmond Caroline Downey Desmond |
| Managing Director | John Costigan |
| Theatre Manager | Alan McQuillan |
| Assistant Theatre Manager | Carol Patridge |
| Bars Manager | Brian Anderson |
| Director of Marketing & Sales | Susan Kirby |
| PR & Marketing Assistant | Liz Raleigh |
| Group Sales Manager | Lynn McDonough |
| Accountant | Roger Mooney |
| Box Office Manager | Caroline D'Ambra |
| Assistant Box Office Manager | Thomas Costello |
| PA to Managing Director | Michelle King |
| Technical Director | Nick Malbon |
| Chief Electrician | Darren Greer |
| Chief Lighting Technician | Aoife Hester |
| Technical Stage Manager | Richie Long |
| Stage Technician | Aaron Dempsey |

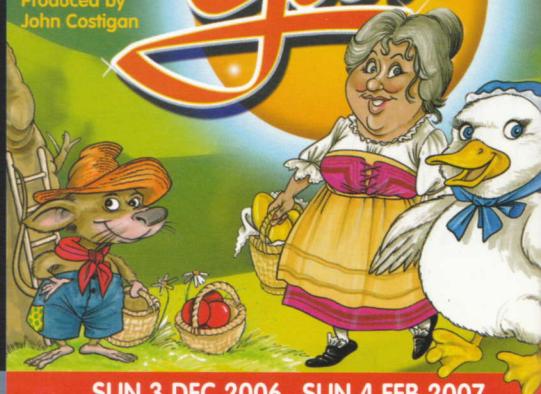
GAIETY THEATRE

GAIETY
THEATRE

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Traditional
Pantomime
in Ireland

Mother Goose

Produced by
John Costigan



SUN 3 DEC 2006 - SUN 4 FEB 2007

full schedule from box office at 01 677 1717

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Stage Door

James Fitzgerald, Anne Marie Farrelly, Caitlin Sewell, Ernie Beggs

Box Office

Phone Room Supervisor: Nuala Cooke, Box Office Supervisor: Paul Martin, James Mulwhaire, Dawn Anderson, Johnny Gallagher, Maara Mulgrew, Michael Adamson, Simon Forsyth, Linda Prendergast, Sammy Murphy, Shadaan Felfeli, Jessica Traynor, Aisling McDonough, Leona Talbot, Ciaran O'Grady, Donagh O'Mahony

Front of House Staff

F.O.H. Supervisor: Bernie Barbour, Michael Carroll, Ciaran Dolan, Emma Farely, Deidre Lennon, David Martin, Eamonn Moore, Catriona Mitchell, Louisa Moran, Natta Naga Manesh, Una Ni Cheallaigh, Maura Ni Cheallaigh, Aislinn Ni Uallachain, Ashling McDonagh, Oscar Rodriguez, Phoenix Hui, Graeme Singleton, Jessica Traynor, Daria Vsyakikh, Amanda Walsh, Lucy Wang, Johnny White, Fan Yang, Alexandra Piech, Zajac Malgorzata, Yi Yang, Guan Wang, Joe Crawford, Agata Konsik, David Macken

Bar Staff

Niamh Casey, Sam Chen, Lai Deng, Kate Kirby, Jun Li, Olivia McEneaney, John O'Donoghue, Katarzyna Wesolowska, Laura Kelly, Dermot Madsen, Soazig Metropo

Housekeeping/Maintenance

Mary Healy, James Donegan, Adam Eppel, Patrick Lloyd, Josie Llou, Hou Jub Quing, Jim Ging

Friends

Pat Morgan
Michael Moroney
Nicola & Robert Mountford
B. A. Moylan
Kitty Mulligan
Mary New Mulvany
David Murphy
Kay Murphy
Ray Murphy
Ronan Murphy
Freida Murray
David Neligan
Áine Ní Ríain
Herman O'Brien
J. Kenneth O'Brien
Jacqueline O'Brien
Rita O'Brien
Gerard O'Carroll
Eleanor O'Connor
James & Sylvia O'Connor
Jean O'Connor
John & Viola O'Connor
Liam O'Daly
Dorothy Odlum
Mary O'Donnell
Colette O'Flaherty
Rosalind O'Hara
David O'Higgins
Sean O'Kelly
Katherine O'Loughlin
Kennedy
Margaret O'Mahony
Michael A. O'Mahony
Anne O'Meara
Joan O'Meara
Ann O'Neill
Desmond O'Neill
Aidan O'Reilly
Maire O'Reilly
Rosemary O'Reilly
Joseph O'Riordan
Mary Rose O'Shea
Caitriona O'Sullivan
Tom Owens
Patricia Pasley
Maurizio Passi
Dorothy Percival
Caroline Phelan
Donnie Potter
Laurence Power
Hilary & Donald Pratt
Mary Prendergast
Seamus Puirseil
Maura Puite
Margaret Quigley
Michael Relihan
H.H. Rennison
Michael Reynolds
Mary & Patrick Rigney
Joy Riordan
Derek Robinson
Sarah Rogers
John Rountree
Patrick D. Rowan
Jim Ruane
Richie & Mairead Ryan
Barbara Schmidt
Angela Scully
Mary J. Sheill
Eileen Sheridan
Mark Sherry
O. D. G. Skelly
J. W. Smyth
Diana Soese
Paddy Spain
Mary Spollen
Rose Stapleton
Jim Stephen
Ursula Sweeney
Aidan Synott
Julie Talbot Brady
Myles Thorn
John Tierney
Mary Tierney
Mary Toner
Mary Troy
John D. Turley
Brendan & Valerie Twomey
Sheila Tyrell
Anne Valentine
Ada Wall
Michael P.G. Wall
Justin Wallace
Brian & Nolie Walsh
Kevin Walsh
Rosemary Walsh
Thomas Walsh
Elizabeth Walshe
Brendan Ward
Dermot & Maeve Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Linda Williams
Denis Wood
Laurence Wyer
Seamus Wynne
William Young
Anonymous



DGOS/Opera Ireland Productions 1941 - 2006

A

Allegra, Salvatore
Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W
The Bohemian Girl 1943

Beethoven, Ludwig van
Fidelio 1954 1994

Bellini Vincenzo
La sonnambula 1960 1963
Norma 1955 2003
I puritani 1975

Britten, Benjamin
Peter Grimes 1990

Bizet, Georges
Carmen 1941 2002
Les pêcheurs de perles 1964 1987

C

Charpentier, Gustave
Louise 1979

Cilea, Francesco
Adriana Lecouvreur 1967 1980

Cimarosa, Domenico
Il matrimonio segreto 1961

D

Debussy, Claude
Pelléas et Mélisande 1948

Delibes, Léo
Lakmé 1993

Donizetti, Gaetano
Don Pasquale 1952 1987
L'elisir d'amore 1958 1996
La favorita 1942 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955 1991

F

Flotow, Friedrich von
Martha 1982 1992

G

Giordano, Umberto
Andrea Chénier 1957 2002
Fedora 1959

Gluck, Christoph W
Orfeo ed Euridice 1960 2004

Gounod, Charles

Faust 1941 2006
Roméo et Juliette 1945

H

Handel, George F
Giulio Cesare 2001
Messiah 1942
Imeneo 2005

Humperdinck, Engelbert
Hänsel und Gretel 1943 1994

J

Janáček, Leoš
Jenůfa 1973 2004
Katyá Kabanova 2000

L

Lehár, Franz
The Merry Widow 1997

Leoncavallo, Ruggiero
Pagliacci 1941 1998

M

Mascagni, Pietro
L'amico Fritz 1952
Cavalleria rusticana 1941 1998

Massenet, Jules

Manon 1952 1980
Werther 1967 1977

Mozart, Wolfgang Amadeus

Così fan tutte 1950 1993
Don Giovanni 1943 2003
Idomeneo 1956

Top: La Traviata, 2005

Below: Gianni Schicchi, 2005

Die Entführung aus
dem Serail
Le Nozze di Figaro
Die Zauberflöte

1949 1964
1942 1997
1990 2005

Mussorgsky, Modest
Boris Godunov

1999

Offenbach, Jacques
Les contes d'Hoffmann

1945 1998

Puccini, Amilcare
La Gioconda

1944 1984

Puccini, Giacomo
La Bohème
Gianni Schicchi
Madama Butterfly
Manon Lescaut
Suor Angelica
Tosca
Turandot

1941 1996
1962 2005
1942 2000
1958 1991
1962
1941 2004
1957 1986

Ruffo, Léfinio
Cecilia

1954

Rusconi, Gioachino
Il barbiere di Siviglia
La Cenerentola
Ubaliana in Algeri

1942 1999
1972 2006
1978 1992

Saint-Saëns, Camille
Samson et Dalila

1942 1979

Shostakovich, Dmitri
Lady Macbeth of Mtseansk

2000

Smetana, Bedrich
The Buttered Bride

1953 1976

Strauss, Johann
Die Fledermaus
Der Zigeunerbaron

1962 1998
1964 1997

Strauss, Richard
Der Rosenkavalier
Salomé

1964 1984
1999

T

Thomas, Ambroise

Mignon

1966 1973

Tchaikovsky, Peter Ilich

Eugene Onegin
The Queen of Spades

1969 1997
1972 2002

Turnage, Mark-Anthony

The Silver Tassie

2001

V

Verdi, Giuseppe

Aida
Un ballo in maschera
Don Carlo
Ernani
Falstaff
La forza del destino
Macbeth
Nabucco
Otello
Rigoletto
Simon Boccanegra
La traviata
Il trovatore

1942 2000
1949 1992
1950 2001
1965 1978
1960 1998
1951 1973
1963 1997
1962 1986
1946 1981
1941 2004
1956 1974
1999 2005
1941 1995

Victory, Gerard

Music Hath Mischief

1968

W

Wagner, Richard

Der fliegende Holländer
Lohengrin
Tannhäuser
Tristan und Isolde
Die Walküre

1946 2001
1971 1983
1943 1977
1953 1963
1956

Wolf-Ferrari, Ermanno

Il segreto di Susanna

1956

Z

Zemlinsky, Alexander von

Eine florentinische Tragödie

2005



Top: Imeneo, 2005

Below: The Magic Flute, 2005

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